

FEB 26 1942

CARNEGIE

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VOLUME XV PITTSBURGH, PA., FEBRUARY 1942 NUMBER 9



CIRCUS HORSE BY DOROTHY WINNER RIESTER

Society of Sculptor's Prize for the Best Piece of Sculpture
in any Permanent Material

Thirty-second Annual Exhibition of the Associated Artists of Pittsburgh

(See Page 259)

THE CARNEGIE MAGAZINE

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PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST, IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE CARNEGIE INSTITUTE OF TECHNOLOGY, AND THE CARNEGIE LIBRARY, PITTSBURGH, PA. SUBSCRIPTION PRICE ONE DOLLAR A YEAR; SINGLE COPIES TEN CENTS. ON SALE AT INSTITUTE POST OFFICE, AND THE BOOK DEPARTMENTS OF KAUFMANN'S AND THE JOSEPH HORNE COMPANY.

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VOLUME XV NUMBER 9
FEBRUARY 1942

What stronger breastplate than a heart untainted!

Thrice is he armed that hath his quarrel just;
And he but naked, though lock'd up in steel,
Whose conscience with injustice is corrupted.

—KING HENRY VI, 2d Part

—D—

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—D—

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—ANDREW CARNEGIE

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Bronze model from the Houdon bust, Carnegie Institute

GEORGE WASHINGTON

1732-99

Let us raise a standard to which the wise and honest can repair; the rest is in the hands of God.
(SPEECH, 1787)

HIGH FLIGHT

[Composed by John Gillespie Magee, of Pittsburgh, a pilot officer, 19 years old, killed in action.]

Oh, I've slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed and joined the thumblin'
mirth

Of sun-split clouds and done a hundred things
You have not dreamed of—wheeled and soared
and swung

High in the sunlight silence.

Hov'ring there

I've chased the shouting wind along, and flung

My eager craft through footless halls of air.

Up, up, the long delirious burning blue

I've topped the wind-swept heights with easy

grace

Where never lark, or even eagle flew—

And while with silent lifting mind I've trod

The high untrespassed sanctity of space,

Put out my hand and touched the face of God.

LET'S LOOK AT THE JURY

A Discussion of the Judging of the 32d Annual Exhibition of the Associated Artists of Pittsburgh

BY THOMAS R. LIAS

President of the Associated Artists



FOR the past twenty years the art jurors for the annual exhibition of the Associated Artists have been chosen by a ballot of the active members of the organization from a list of out-of-town artists of national recognition. Selecting the pieces of art work to be displayed in the exhibition, as well as awarding the prizes, is the duty of this jury—a tremendous undertaking. Since the selecting and the judging takes place behind closed doors, the procedure of an art jury may be of interest to those who have not had, as I have, the opportunity of seeing it in action. This article will describe, to the best of my ability, the proceedings of the judging.

The members of the jury, together with the secretary and president of the Association and the gallery staff of the Department of Fine Arts of the Carnegie Institute, assemble in the third-floor galleries of the Institute early in the morning of the day of judgment. Arranged around the gallery walls in two rows are between five and six hundred paintings that have been submitted by our candidate and active members. After a leisurely walk through the galleries, so that the jurors may get a bird's-eye view of the work at

hand, the jury is charged by the president of the Association. An outline of the rules and working plan of the organization is briefly given. The group is told that the membership is made up of artists and art aspirants resident in Pittsburgh and its environs within a radius of sixty miles; that the exhibitors are of two classes—the candidates, who submit two works and who become active after being included in two shows that have been selected by a jury; and the actives, who are entitled to submit four pieces, three of which may be in one class; that the Associa-



"GIVE US THIS DAY" BY FRANK TRAPP
Association's First Prize (\$100)



THE DOCTOR BY JOSEPH R. FROLA
Association's Second Prize (\$50)

tion honors all its members who have been represented in ten of its jury-selected exhibitions by permitting them to send one entry that need not go before the jury, and that these "jury free" paintings are so indicated in our catalogue. Also, that there are five classes of work—namely, oils, water colors, black and whites, sculpture, and crafts. The jury is further informed of the democratic manner in which the selections and rejections are to be determined. Names of artists are not to be taken into account, and all paintings are to be judged on artistic merit alone. Any artist may have all his entries selected or they may all be rejected upon the unbiased opinions of the jury. The instructions are to select as good an exhibition as the work submitted will permit, regardless of the possibility of jury recognition of the work of any individual. An estimate of the number of paintings needed to make an adequate showing in the space provided is given; and work begins.

Each jury naturally likes to develop a system of selecting and judging that is pleasing to the temperament of its group. Frequently one member of the jury will take the initiative and dominate the rest, but sometimes they will all hang back and have to be pushed and guided through their work by the officers of the Association. The jury this year worked together extremely well and evolved one of the fairest systems of procedure that I have ever seen.

Their system of selection was divided into three operations: First, the jury walked around the galleries, each member raising his hand to vote on each picture in its turn. Any painting receiving one or more votes remained in the show for the time being, while those receiving no votes were eliminated permanently and taken away. The second step was to eliminate temporarily all pictures except those judged to be of superior artistic quality. This time two votes were required to keep the piece in the show, while the other paintings were removed to the center of the gallery for reconsideration.

At this point the judges were satisfied that they had selected a top-notch show, and so they had, but a count revealed that the number of paintings was insufficient to fill the galleries adequately. This required the third operation: the jury was seated and the pictures that were laid aside for reconsideration were again presented to them. Judging by a more lenient standard this time, a unanimous vote was required to put any of these paintings back into the exhibition. This brought the number of pictures selected to 257, and it was known from past experience that this would be enough to fill the wall space without crowding or double hanging.

The water-color paintings and the black and whites—including etchings, lithographs, block prints, and drawings—were judged by essentially the same process. While the judging for the present exhibition went very well considering the element of time, one day does not seem to be enough for such

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a tremendous amount of work without the necessity of snap decisions. It is hoped that more working time will be available for the juries for future exhibitions.

Much has been said and written in condemnation of the art jury system in general. In fact, few artists believe in it. There certainly are many points against it, but every discussion ends with the same old conclusion—namely, that we must tolerate its evils until some other better method is found. Those who have made a study of art juries and the results of their actions know that they



IN COLORADO BY L. W. BLANCHARD
Carnegie Institute Prize (\$250)

are far from ideal, and that they are not, by any stretch of the imagination, infallible. One of the principal faults of the system is personal prejudice toward certain types of painting. No matter how intelligent and fair a jury is, this prejudice creeps into many of their decisions. This human element will always be present in varying proportions unless it were possible to have a machine which would register on dials so many points for the various art qualities such as composition, color, line, form, texture, emotional quality, and subject material.

One of the classic examples of this divergence in judgment of art is the time-worn case of a painting which, after being rejected by one jury, is accepted by another. This year we have an excellent example of this, although to a greater degree: one of this year's prize awards was rejected by last year's jury. No isolated case this. It has happened before, and unless human nature changes a great deal, it will happen again and again. Let it be known that we in no way mean to imply that the jury in either case was at fault; both were very conscientious and did a highly commendable piece of



SONNENSCHNEID UMBRELLA COMPANY

BY C. SUE FULLER

Alumni of the Pittsburgh School of
Design Prize (\$25)



SUBURBAN STATION BY ROY HILTON
Christian J. Walter Memorial Prize (\$50)

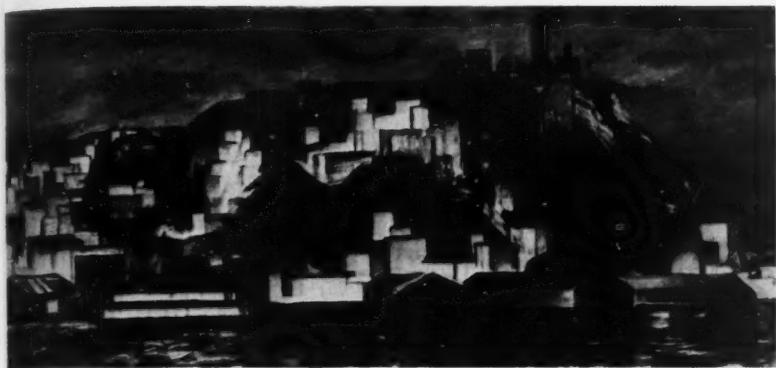
work. This instance is cited simply to show what can and does happen. Another example of the peculiarity of the art jury is shown by the following incident, which happened two years ago. The jury was rejecting a certain picture when one member of the group half-heartedly voted to keep it in for reconsideration. They studied it each time they went around the galleries and at the end of the day this picture was awarded one of the prizes. It was subsequently purchased from the exhibition. This is an example of a painting now with a permanent home which, but by the grace of the intuition of one juror, might have been eliminated from the show and gone without notice. Let us remember that no yardstick for measuring the esthetic value of a work of art with any semblance of mechanical accuracy has been invented; that many of the rejected works would have been accepted, and vice versa, by a different jury or even by the same jury with a change of only one member. A study of art history reveals that with few exceptions the greatest artists have been repudiated by the art juries in all countries and at all times.

The rejected pictures can be divided into two classifications: those that the jury call technically inferior and those that do not create an emotional reaction in the jury. The selection is the result of the mental processes and emotional reactions of three very human people. Let us remember that, after all, the esthetic experience that the painter enjoys through the creation of the picture is the important thing; that exhibition is only secondary. The true

artist will continue painting for the joy of it and for the good he derives from the process of creation.

Strenuous and gruelling as judgment day is for the jury and the officers of the Association, by far the most difficult thing encountered is the knowledge that many people who have worked earnestly on their entries must of necessity be eliminated from the exhibition. And in all fairness to our members and our jury, disapproval of any decision cannot be shown either by word or deed.

Generally speaking, prize awards for art are greatly misunderstood by the public as well as by a great many artists. The real reason for establishing awards is to stimulate participation in the exhibition. The very human desire to win in competition with other artists is a driving force which creates better paintings for the show. Experience shows that an exhibition without prize awards is almost sure to attract mediocre work. Certainly the artist needs every encouragement that can be given, but since too many prizes go amiss simply because art value cannot be determined by any known



TELEGRAPH HILL BY JOHN FRASER
Ida Smith Memorial Prize (\$50)

measure, the prize award may not be the best way to give him that encouragement. Juries are generally aware of this, even though the public and many artists are not. It is usually supposed that the first prize is given for the best picture in the show, the second prize for the second best, and so on. With 250 paintings to judge, of which at least one third are prize material, what divine power the art jury would have that could make selections on this basis! The jury often gives a prize to a painter to show that, in its estimation, he is working in the right direction, but not necessarily that he has attained the ultimate end of perfection.

The One Hundred Friends of Pittsburgh Art, who purchase art objects to the amount of one thousand dollars from our show for presentation to the public schools, seems to us to be doing more for art than any prize award could do, while at the same time, the community as well as the artist is being

enriched. More of this sort of thing should be done by individuals, not only for the encouragement it gives to the artist, but also for the unbounded joy that will be derived from the ownership of a fine work of art. It is well to remember that the greatest honor you can do an artist is to buy his picture and hang it in your gallery or home.

After all the selections are made, since prizes are to be awarded, the jury settles down to that task. Their procedure is this:

Each juror is given paper tabs which he, in going around the gallery independently, drops in front of any picture that he wishes to receive the considera-

tion of the group for a prize award. These paintings, which this year numbered about seventy-five, are lined up along one wall. Then begin the arguments. Unanimous judgment is rare. All too frequently the prizes are the result of a compromise. This year, however, all the prizes, after much deliberation,



TEXTURES BY CAROLIN MCCREARY
Garden Club of Allegheny County Prize (\$50)



IN THE RAIN BY IRENE VON HORVATH
Charles J. Rosenbloom Water-Color Prize (\$75)

finally received a unanimous vote.

Let us now glance at the jury of our 32d annual exhibition. The three men who judged the paintings are nationally known for their accomplishments in the field of fine arts. Francis Speight, who came to us from Philadelphia, has exhibited in the Carnegie International Exhibitions, has served on our art jury in past years, and is a professor of painting at the Pennsylvania Academy of the Fine Arts. Hobson Pittman, who also lives in Philadelphia, was represented with his painting, "The Convalescent," in the Directions in American Painting Exhibition held at the Carnegie Institute in 1941, and is Director of Art at the Friends Central Country Day School at Overbrook, Pennsylvania. Niles Spencer came from New York City, where he has a studio. He has been represented in Carnegie Internationals, where in 1930 he was awarded honorable mention for his painting, "In the Town." These men worked diligently and honestly to select a good show from the material submitted and to award prizes to deserving painters. Whether or not they achieved success, each visitor to the show has a right to decide for himself.

After the jurors had returned home, I asked them for comments on the exhibition as a whole as well as on the prize-winning pictures. Their com-

ments on the awards are included in the individual listing given farther on in this article. On the exhibition as a whole, they commented:

MR. SPEIGHT: The standard of the work submitted was much higher than it was several years ago when I served on your jury, although there were several good painters whose work I missed. It is often hardly possible for me to say why a painting seems to me worth while. In voting for prizes, so much depends simply on whether the painting interests me or not. It may interest me for

any one or more of a great many reasons. I was not especially enthusiastic over some of the prize winners, although I certainly felt all right about all the awards, and where I was the dissenting member of the jury, I eventually made the vote unanimous.

MR. PITTMAN: An unusually high standard of work in a limited area, new ideas, serious-minded painters, plenty of enthusiasm, and hearty co-operation distinguish the Associated Artists of Pittsburgh. I am happy to have been part of this annual exhibition.

MR. SPENCER: Along with the other members of the jury I was struck with the high standard and variety of the



BATTLE OF THE PLAINS
BY RUSSELL GOULD TWIGGS
Association's Abstract Prize (\$25)

work submitted. Not long ago I served on a jury for an exhibition of equal size covering a much wider area and I was much more impressed by the work in Pittsburgh. There is so much ground to cover within the limited time, it will be fine if some method can be worked out that will not make the judges feel hurried. This, I realize, is not easy, but the exhibition committee might find some solution. In regard to the prizes, I would prefer not to comment on the winning pictures separately, but will say that I was very much pleased with the awards.

The jurors indicated that, in their opinion, the idea of "jury free" entries was good, since it guarantees the inclusion of the older painters, who otherwise might be eliminated in the changing styles and trends in art. They did feel, however, that some painters were sending inferior work under this classification, and submitting their better pieces before the jury of admission. This deviation from the original plan, which was to send their best work "jury free," has naturally lowered the standard of the exhibition.

Most of the prize awards are made with the condition that they cannot be given the second time to any one painter. This automatically eliminates many excellent paintings in the present exhibition from competition for awards. The visitor may determine what painters are not eligible for certain awards by referring to the list of the former



THE THREE GRACES BY SIDNEY SIMON
Association's Black and White Prize (\$25)

prize winners in the catalogue.

And now for the prize awards, with comments from two of the jurors:

The Carnegie Institute Prize of \$250 for the best group of two oil paintings was awarded to L. W. Blanchard for his two paintings, "Lake Erie Shore" and "In Colorado."

MR. SPEIGHT: In "Lake Erie Shore" I liked the color, also the way he did the pebbles on the beach. Straight-forward. I was not so certain about the other picture.

MR. PITTMAN: Quiet, unassuming in arrangement, beautiful in color, and not of the obvious American Primitive School.

May we say at this point that an effort is made to give the Carnegie Prize for two superior paintings, rather than for one good picture with a mediocre one "tagging along."

The Association's first prize of \$100 for an oil painting was won by Frank A. Trapp for his painting, "Give Us This Day."

MR. SPEIGHT: Form realized, not just sketched in, color good for a painting carried so far. I liked his other painting just as well. Capable. I look forward to seeing other paintings by him.

MR. PITTMAN: A somber but luminous painting of a simple and direct theme, a fine variety of textures.

The Association's second prize of \$50 for an oil painting was awarded to Joseph R. Frola for his painting, "The Doctor."

MR. SPEIGHT: Painted with freedom.

and expression. Interesting way of painting.

Mr. PITTMAN: An interesting interior, well spaced and tastefully arranged. The color may reflect some of the Matisse interiors but it is handled with taste and vision.

The Christian J. Walter Memorial Prize of \$50 for an oil painting of a local subject went to Roy Hilton for his painting, "Suburban Station."

Mr. SPEIGHT: I always expect Hilton's paintings to be good. This one is a clear, simplified presentation.

Mr. PITTMAN: Simplified organization, lovely color, and beautifully planned. What a joy it is to see a

local subject so ingeniously organized!

The Garden Club of Allegheny County Prize of \$50 for a floral painting in oil was awarded to Carolin McCreary for her painting, "Textiles."

Mr. SPEIGHT: A painting rich in form made with color. This is one of the many sorts of paintings that I like.

Mr. PITTMAN: A luminous bit of good painting, decorative and beautiful.

The Ida Smith Memorial Prize of \$50 for landscape painting in oil was won by John Fraser for his painting, "Telegraph Hill."

Mr. SPEIGHT: This painting impressed me, and I remember that it impressed the other jurors also from the very first. Rich color but held subordinate to the mood. I also was favorably impressed with the design.

Mr. PITTMAN: An emotional landscape, both in color and in the juxtaposition of values and forms.

The Abstract Prize of \$25 was given by the Association for an abstraction in either oil or water color and was won by Russell Twiggs for his painting, "Battle of the Plains."

Mr. SPEIGHT: A great deal of thought and feeling was put into this painting.

Mr. PITTMAN: An unusual color sense that somehow to me is oriental. Forms and shapes function well in a given space. How fine it is to see abstract painting still being explored so well!

This year abstract painting was both judged and hung separately. This innovation was brought about because, in the past, juries have not given abstractions equal consideration with other types of paintings. In order to get the reaction of the members of the jury to this new arrangement, they were asked for their opinions. Their comments are as follows:

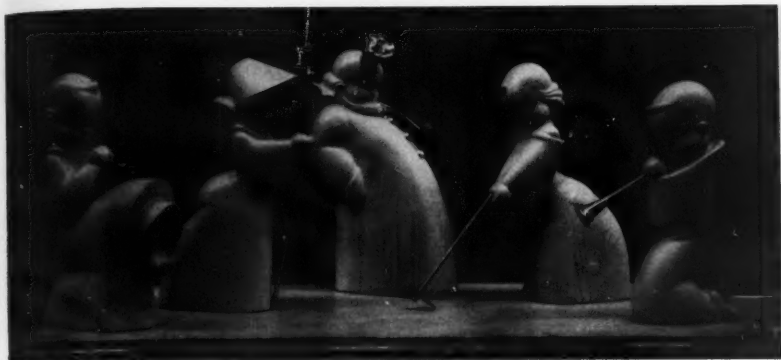
Mr. SPEIGHT: It seems satisfactory to judge abstract painting separately and certainly fair so long as they are also eligible for prizes other than those given especially for abstractions.

Mr. PITTMAN: A fine idea, as the abstract painter, generally, does not get the consideration that he deserves.



THREE RIVERS BY GEORGE KOREN
Johanna K. W. Hailman Prize for
Garden Sculpture (\$50)

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MOTHER GOOSE FIGURES BY RUDOLF MAFKO
Pressley T. Craig Memorial Prize (\$50)

Mr. SPENCER: I would say that while it is more convenient to judge the abstract pictures separately, basically it seems to me to be the wrong approach.

The Charles J. Rosenbloom Award of \$75 for the best water color in the exhibition was won by Irene Von Horvath for "In the Rain."

Mr. SPEIGHT: Sensitive painting, worthy of prize, but some parts of the picture seem unsuccessful, particularly the top part of the house in the upper left-hand corner.

Mr. PITTMAN: A fine and beautifully realized painting. American without being of the so-called American school.

The Alumni of the Pittsburgh School of Design Prize of \$25 was awarded to C. Sue Fuller for her water color, "Sonnen-schein Umbrella Company."

Mr. SPEIGHT: Well executed, individual in style.

Mr. PITTMAN: Subdued in color, with the appearance of being colorful, interesting and unusual subject material, beautifully designed.

The Association's Black and White Prize of \$25 was won by Sidney Simon for his "The Three Graces."

Mr. SPEIGHT: Shows knowl-

edge of the figure, is well designed.

Mr. PITTMAN: Beautifully drawn, extremely sensitive, well designed in given space.

The jury awarded honorable mentions in the various departments to honor the "runners up." In oil paintings these mentions went to Helen Hildebrand, Earl Crawford, and James John Fisher. Water-color mentions were awarded to Nancy Leitch, Olive Neuffer, Martha Himler, and Edward B. Lee. Black and white mentions went to



HELOT BY PETER JOHN LUPORI
Association's Sculpture Prize (\$50)

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BOOKBINDING

By THOMAS W. PATTERSON

Sharing the Mrs. Roy A. Hunt
Crafts Prize of \$50

Sarah Donald and William C. Libby.

Sidney B. Waugh was the one-man jury for our growing sculpture section. He came to us from New York City, where he maintains a studio. The relief decorations on the Buhl Planetarium Building were designed by him. Of our sculpture section, Mr. Waugh writes: "The sculpture exhibit shows great diversity of style, treatment, and medium. It is gratifying that the sculptors of Pittsburgh show almost no group tendencies. The general average of technical performance is very high."

The Association's Sculpture Prize of \$50 was awarded to Peter John Lupori for his "Helot." Of this, Mr. Waugh comments: "This statue not only has great charm, but is a fine example of



FLORENCE FISHBEIN

C. Fred Sauereisen Ceramic Prize (\$25)

WESLEY A. MILLS

Mrs. Roy A. Hunt Crafts Prize (\$50)

sound modeling and construction. A direct interpretation of nature is not only more difficult than a decorative or mystic approach, but is essentially more modern. The fame of such sculptors as Maillol and Kolbe rests entirely on direct interpretation. Without a sound understanding of academic construction, real stylization is impossible."

The Society of Sculptor's Prize of \$25 for sculpture in a permanent material was awarded to Dorothy Winner Reister for her ceramic, "Circus Horse." Mr. Waugh writes: "This group shows a decorative feeling. It is outstanding both in form and in color. As in the case of a Holbein drawing or a Chinese painting, it achieves its decorative effect without recourse to marked distortion

AGNES BITTAKER AND

EDGAR J. TRAPP

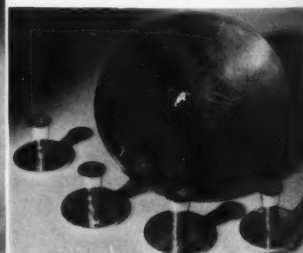
Sharing the Francis Keating
Memorial Prize of \$25



ARTHUR PULOS AND HAROLD

BRENNAN AND W. F. WEAVER

Sharing the Vernon-Benshoff Prize of
\$50 for Fine Metal-Crafts Objects



or exaggeration. The robust treatment of the horse is well contrasted to the delicacy of the figure, and the general shape is pleasing from all angles. It is gratifying to see a prize offered for sculpture in a permanent material. Work of this sort should be encouraged."

The Johanna K. W. Hailman Prize of \$50 for Garden Sculpture was awarded to George Koren for his "Three Rivers."

Mr. Waugh comments: "Three Rivers" was awarded the Rome Prize in 1938. The jury at that time felt that it was an outstanding piece of sculpture. The all-over effect of the modeling is unusually rich. The three figures are finely balanced and form a unified group. The anatomical exaggerations are calculated rather than accidental and contribute to the movement and the composition."

The Pressley T. Craig Memorial Prize of \$50, given by Kathleen Casey Craig for creative sculpture, was awarded to Rudolf Mafko for his five wood sculptures, "Little Miss Muffet," "Old King Cole," "Mistress Mary," "Little Bo-Peep," and "Little Boy Blue." Of these pieces, Mr. Waugh comments: "These figures show an unusually fine sense for simplification. While details have been reduced to an absolute minimum, the forms are rich and robust, and the basic movement of each figure has firmness and individuality. Playfulness is a desirable quality in small sculpture. Modern sculpture, as a whole, is far too serious and earnest."

The crafts section of our show was judged by Mary Kimball Ward, of the



THE JURY

Reading from left to right: Sidney Waugh, Hobson Pittman, Niles Spencer, Mary Kimball Ward, and Francis Speight.

Arts Alliance of Philadelphia. She served on our jury in 1941. Our members thought so well of her that they voted to have her return this year. Of the crafts exhibition, Mrs. Ward writes: "The crafts exhibits were judged for originality and sound construction of design, grace of line, harmony of color, appropriateness to the purpose for which they were intended, excellence and masterfulness of craftsmanship, with due consideration for the possibilities and limitations of each medium, and for any other individual characteristic, such as symbolism and like spiritual qualities that they may have possessed. To comment on the prize-winning qualities of each crafts exhibit for which an award was made would necessitate considerable repetition, as they all manifest the above qualities in varying degrees and proportion. Some of the awards were granted for individual pieces and others for excellence throughout a group of pieces. I have a feeling that greater interest was shown in this year's annual, and I am gratified by the quality of the exhibition. The weaving section has

improved so much this year that I feel that the textile workers warrant an individual prize award. I hope this may be forthcoming another year."

The crafts awards were:

The Mrs. Roy Arthur Hunt Prize of \$50 for outstanding work in the crafts was divided between Wesley A. Mills for his vase and animal figure, and Thomas Patterson for his book-binding.

The C. Fred Sauereisen Prize of \$25 for ceramics was awarded to Florence Fishbein for her bowl and tray.

The Vernon-Benshoff Company Prize of \$50 for the finest metal crafts objects in gold, silver, or platinum was divided between three contributors: Arthur Pulos, for his silver chalice; Harold Brennan, for his silver bowl; and Walter Weaver, for his silver candlesticks.

The Keating Memorial Award of \$25, given by the Grogan Company for the most original and creative work in goldsmithing, silversmithing, or enameling on metal, was divided be-

tween Agnes Bittaker and Edgar Trapp.

The Association and its visiting jury, reassured by the co-operation of the Carnegie Institute, its President, its Board of Trustees, and its Fine Arts Committee, feel that cultural effort in the field of fine arts will do much to help all of us to come through the present conflict triumphantly and retain the great values of our civilization.

Our 32d annual, we believe, is a good exhibition, and we hope that it will prove enjoyable to all those who have the opportunity to view it. The closing date is March 12. The galleries will be open from 10 A.M. until 10 P.M. on weekdays, by special arrangement, with the usual hours of 2 to 6 P.M. on Sunday.

Lectures on the paintings will be given in the gallery on each successive Tuesday evening, and on Thursday evenings there will be gallery tours. These are all open to the public. Club groups may arrange for private gallery tours on any day of the week by appointment.

INTERNATIONAL WATER COLOR EXHIBITION

Selection from Twentieth Annual Show at Art Institute of Chicago

ONCE again, through the courtesy of the Art Institute of Chicago, the Carnegie Institute is presenting a selection from their annual International Water Color Exhibition. There are 112 pictures in the show at the Carnegie Institute, which is installed in Gallery E and on the balcony of the Hall of Sculpture. The exhibition opened on February 10 and will continue through March 15.

The international aspect of this many-sided medium is at a minimum in this year's selection. This is, naturally, to be expected under present world conditions. England is, however, represented by Gerald Ackermann; France

by Jean Dufy, Bernard Lamotte, and Schulein; Switzerland by Paul Klee; Holland by Joep Nicolas; Guatemala by Carlos Merida; Russia by Eugene Ber- man, Marc Chagall, and Wassily Kandinsky; Spain by De La Serna; and Poland by Feliks Topolski. The Europeans display a variety of techniques, and their subjects are lively and unusual. All the nationals, with the exception of the English, who continue to use a careful brush and a delicate wash, are given to experimentation in the medium which lends itself so readily to this purpose.

Apart from the circumstance which makes the representation from the



BEARSVILLE HILL BY JOHN W. TAYLOR

United States so predominant in the exhibition, it is justified by the development of water-color painting in this country. The exhibition, "The History of American Water Colors," at the Whitney Museum of American Art at the present time, gives ample evidence of the grand tradition of this medium in the United States. There are definite indications in this selection that the American artists are becoming more expressive and are covering wider fields in water color than in oil painting. Winston Churchill, who knows whereof he speaks, for painting is his avocation, has said somewhere that he prefers to paint in oil rather than in water color for the reason that one can revise one's ideas and cover up one's mistakes in oil. That is true, but it is the alive, active, fresh, and spontaneous nature of water color, the fact that the artist has to plunge ahead and that the medium makes no allowance for a false start, which gives it its great value as a form of art expression.

Among the well-known names of artists of the United States in the exhibition are: Joseph de Martini, Charles

Burchfield, Paul Sample, Gifford Beal, Millard Sheets, Jon Corbino, Andrew Wyeth, Raymond Breinin, Luigi Lucioni, Howard Cook, Lee Blair, Zoltan Sepeszy, Clarence Carter, Henry Schnakenberg, Aaron Bohrod, John C. Pellew, John W. Taylor, Cameron Booth, George Grosz, Zsissly, Francis Chapin, Earl Gross, Ivan Le Lorraine Albright, Waldo Peirce, Angna Enters, David Burliuk, Don Freeman, Doris Lee, Richard Lahey, Adolf Dehn, and Lucille Corcos.

Most of the Americans who work in water color do not seem to be taking themselves or their art too seriously, and the result is a delightful and enjoyable air of informality. There was a time when this medium in the United States was limited in subject to landscapes or seascapes. That is no longer true, and the topics are now more varied than those done in oil. The transparency of the colors used, their lightness and brilliance, lend themselves to humorous subjects, and frequently the technique employed tends to heighten the situation. That all adds to the joy of nations. It is good to know and to see a distinguished performance in water color in the United States and to realize that the audience for it is a growing one.

J. O'C. JR.

PROGRAMS FOR CHILDREN

The weekly story hour for younger children, which began on October 4, is held in the Boys and Girls Department of the Carnegie Library of Pittsburgh every Saturday afternoon at 1:30. The story hour for older boys and girls—fourth grade and over—is held every Tuesday afternoon at 4:15.

Free motion pictures for children are shown each Saturday in the Carnegie Lecture Hall, November to March, inclusive, at 2:15 P.M. The films are especially selected.

Any child who wishes to do so, is cordially invited to attend these programs.

WASHINGTON AND WAR

All we English-speakers are subjects of King Shakespeare, and so are we in some degree all subjects of President Washington, whose words were, "My first wish is to see this plague of mankind—war—banished from the face of the earth."

—ANDREW CARNEGIE



VISITORS LOOKING AT THE NEW BOTANICAL HALL EXHIBITS

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THE NEW BOTANICAL HALL

A Revolutionary Change in the Museum's System of Display

BY ANDREY AVINOFF

Director, Carnegie Museum



IN the course of preparation and labor consuming some ten years, a remarkable succession of fine habitat groups has been constructed for the Botanical Hall of the Carnegie Museum, in accordance with

the plans of the curator of the section, O. E. Jennings. The renovations that have been made recently in connection with this work have brought results in the display of botanical collections so far in advance of older methods that they already demonstrate a pattern to be worked out in other divisions of the Museum.

The main structural change consisted in the elimination of daylight by the closing up of the windows with solid stonework. Thus the external architectural uniformity of the building was preserved, and it was possible to connect in a structural continuity all the cases that formerly stood as separate units on the main floor. Now the habitat groups and other exhibits appear as openings in the walls of the gallery and are considerably more impressive by the fact that they were much enlarged in the rebuilding. The general appearance of the walls is a happy change from the old way of exhibiting the individual groups as protruding boxes of varying bulk.

By the elimination of daylight, the problem of controlling the illumination of the groups has also been favorably solved, preventing obnoxious reflections in the glass. Such structural

changes are in keeping with the modern trends among museums of science to depend chiefly, or even exclusively, on artificial light in the galleries.

In its new aspect, the architecture of the Botanical Hall is strictly functional and subordinated, primary emphasis being placed on the main purpose of displaying the groups and other exhibits to the best advantage. In the attainment of this functional purpose, the actual proportions of the gallery are disguised by an added illusion of height, for a concave domelike ceiling faintly reflects the illumination of the groups and helps to give a sense of spaciousness. This dome spreads over an octagonal opening in a false ceiling that forms a structural canopy immediately above the botanical groups and contributes to this illusion of loftiness.

The combination of the two architectural principles of the ceiling—flat and concave—is a distinct advantage. The color scheme in the painting of the walls in a scale of natural grays, with a cool note of bluish-green, also enhances the aerial spaciousness. It might be mentioned, too, that there is the additional feature of an efficient system of ventilation.

Frank A. Linder, the architect for the Hall, developed all the plans for the room and supervised its construction, which was executed as a WPA project. The Buildings Department, under Roy B. Ambrose, co-operated in the technical problems in the process of construction.

This renovation of the gallery was carried on at the same time that important improvements in the existing habitat groups were being made. Ottmar F. von Fuehrer, the Carnegie Museum staff artist who created the exhibits originally, as they have been described



THE MT. RANIER GROUP DISPLAYED IN ITS FORMER SETTING



THE SAME GROUP IN THE NEW BOTANICAL HALL

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on various occasions in the pages of this Magazine, introduced these group improvements and should be warmly complimented upon the results. As heretofore, Mrs. von Fuehrer and, lately, Carl Beato were diligently engaged in the preparation of artificial flowers and foliage. For the Arizona group alone these industrious assistants of the artist-creator fashioned some 12,600 separate pieces; and in all the groups there are over 30,000 small parts.

The Florida group has been considerably enriched by additional accessories. The background, in its new aspect, suggests more naturalistically the moist atmosphere of the hammocks. The Pennsylvania Bog group appears at present with an altered painting of the landscape, suggesting a broad open vista on a succession of ranges of hills. The color scheme of brilliant red, golden yellow, olive green, and pastel purple was blended into a mellow and harmonious key. The Spring Flora of Pennsylvania group is sprinkled anew with a polychrome carpet of flowers, and displays an engaging opulence of the snow-white blossoms of the dogwood tree. The tracery of the emerging foliage is delicately emphasized. The Mount Ranier group, which has been considered particularly successful by many visitors, was only slightly enriched by having a few flowers and extra touches of animal life added.

The Arizona group has undergone the most substantial alterations. The background has been completely repainted, and new features have been added to enrich some of the major accessories preserved from the former arrangement. In 1941 Mr. von Fuehrer made a special journey to Arizona at the height of the spring season in order to capture the magnificence of the desert panorama. On this occasion the desert was at the apogee of color. The various kinds of giant cacti were adorned with an abundance of blossoms in ma-

genta pink, wax white, and sulphur yellow. Certain spring bushes were ablaze with scarlet brushes of flowers. This whole riot of color belies the popular conception of the dreary desert and is rendered with effective fidelity in the completed group.

The three proposed groups to be constructed later are not left as empty shells of cases but are foreshadowed temporarily by cunningly constructed miniature settings. These dioramas are very accurate portrayals on a diminutive scale of several typical types of vegetation. One shows the arctic tundra with the rich pattern of low flowering plants alongside some patches of snow. The other depicts the rugged scenery of a rocky valley on the slope of Pennsylvania's Laurel Ridge Mountain and shows quite a different panorama of native plant life as compared with the bucolic setting of a spring group at a lower altitude. The third is a representation of Presque Isle Peninsula on the shores of Lake Erie. It illustrates the unusual phenomenon of a sequence of vegetational zones as a re-



THE ARTIST AT WORK



THE DESERT IN FLOWER

sult of the continual growth of the peninsula, due to the further accumulation of wave-washed sands. It is a visual demonstration of an accelerated physiographic process of results which would in the course of nature require lengthy eons, but have now been achieved in the short period of direct observations by the naturalists of the Carnegie Museum. Dr. Jennings made a special study of botanical and ecological conditions on Presque Isle, so that this group will summarize in a visual way the gist of his scientific conclusions. These three diminutive dioramas will remain in place until the time when willing patrons will volunteer to contribute the complete groups to take the place of the attractive miniature models.

Other exhibits in the room include a series of enlarged models of flowers that have been refreshed and revamped from former displays. In a set of subsequent exhibits that will be added gradually, the economic significance of plants will be emphasized. The diversity of products derived from the plant world, and used in food, medicine, fiber, or gum, will be depicted in special settings that will show cotton, corn,

cocoa, citrus fruits, an apple orchard, quinine, turpentine, and rubber. Maps will show vegetational regions of America and of the whole world and will serve besides as a guide for the geographical distribution of the habitats portrayed in this Hall. The labels, written by Dr. Jennings, contain explanatory transparencies in color photography, enabling the visitor to

identify the individual plants and the occasional animal forms introduced into the settings.

In the middle of the gallery, an attractive arrangement of benches, treated as a structural unit in the form of an octagon, will invite visitors to indulge



MRS. VON FUEHRER PREPARING
A DOGWOOD TREE

in a relaxed and leisurely contemplation of the groups. Later on, the center of this octagon will be occupied by two exceptionally large sections of native trees. The rings of these old-timers will be correlated with a venerable chronology of the several hundred years of human history witnessed by the life cycles of these aged sentinels of native forests.

Altogether the new Hall serves as a sample of the inviting possibilities that are in store for other divisions of the Museum when funds are available for basic renovations. The Hall, in its totality, is a most creditable accomplishment, testifying to the ability and vision of the Museum staff artist, Mr. von Fuehrer, and of the architect, Mr. Linder. Architectural plans are ready

for two complete floors of galleries, and let us hope that these blueprints will not linger too long in the realm of unfulfilled dreams, since this Museum is confident of being able, with the help of friends, to keep abreast of the times.

The Botanical Hall completes a project cherished for a long time by our curator of botany, a project that strives to embody the presentation of the characteristic habitats of the North American flora under various combinations of the factors of heat and cold and of dryness and moisture. All these biological examples, with a wide diversity of climate, are taken from typical localities within the confines of the United States and are in this way an apt illustration of the vast territorial spread of this great country.

EXHIBITION OF CONTEMPORARY BRITISH ART

Paintings, Water Colors, Drawings, and Prints

THIS exhibition of contemporary British art will be a revelation to those who believe that all British art comes to the outside world through the portals of the Royal Academy. Those, however, who have followed the British section of the Carnegie Internationals for the past twenty years will be prepared in some measure for the exhibition, for all the artists represented in it, with the exception of Robert Medley, Graham Sutherland, and the late Christopher Wood, have been seen in the Internationals. The people who held that the British representation in the Carnegie Internationals was not weighted heavily enough on the side of academic art—and in most instances they were those who were fortunate enough to visit the exhibitions of the Royal Academy in London—will feel that the present show has been taken over by the New English Art Club.

There are 110 paintings, drawings, water colors, and prints in the exhibition, which were selected from the examples shown in the British Pavilion at the New York World's Fair in 1939. Organized by the British Council, the exhibition is being circulated in this country by the Toledo Museum of Art.

The works included in the show are representative of the trends of British art today, both conservative and modern. Sir Kenneth Clark, who was one of the organizers of the exhibition, says that it was selected to show the main tendencies of English painting during the last fifty years. He writes: "It begins with the period of the New English Art Club, which represented an effort to break away from the banalities of current academic painting and graft impressionism onto the tradition of Constable, Turner, and Gainsborough." The exhibition carries on



THE NATIVITY BY STANLEY SPENCER
Lent by University College, London

through Wilson Steer, Augustus John, Walter Richard Sickert, Victor Pasmore, Sir William Nicholson, Ethel Walker, Henry Lamb, and Sir George Clausen to the postwar painters—Duncan Grant, Matthew Smith, John and Paul Nash, Stanley and Gilbert Spencer, William Roberts, William Coldstream, Graham Sutherland, Wyndham Lewis, Ben Nicholson, Ivon Hitchens, and Edward Wadsworth.

It is not difficult to establish the fact that the painters in this exhibition are in the line of tradition of British art. Though it is obvious that Stanley Spencer is a pre-Raphaelite and Graham Sutherland owes something to Blake and Palmer; and while Sickert is in debt to Degas and Whistler, Pasmore to Bonnard, Matthew Smith to Rouault, and William Roberts and Wyndham Lewis to the Cubists, their various achievements have the true hallmark of British art. This led Sir Kenneth Clark to say when he reflected on the exhibition:

"It is hard to believe that English

painting will ever be radically different from what it has been in the past. Charm, freedom, a native elegance and poetry are more natural to English painters than power of composition or the other branches of technical achievement. The group here exhibited, incomplete as it is, may give the flavor of English art more truly than would be possible in a larger and more formal selection."

The exhibition is installed in Galleries F, G, and H on the second floor. It opened on February 16 and will continue through March 15.

J. O'C. JR.

FRANKLIN'S RESOLVE

It is undoubtedly the duty of all persons to serve the country they live in, according to their abilities; yet I sincerely acknowledge, that I have hitherto been very deficient in this particular; whether it was for want of will or opportunity, I will not at present stand to determine: Let it suffice that I now take up a resolution, to do for the future all that lies in my way for the service of my country.

—BENJAMIN FRANKLIN
[When 16 Years Old]



THE GARDEN OF GOLD



A VERY prominent executive visited the Garden of Gold a few days ago and handed the Gardener a check for \$25,000 as a contribution to the Carnegie Tech 1946 Endowment Fund. Under the plan whereby the Carnegie Corporation of New York gives two dollars for every one up to \$4,000,000 on our part, \$8,000,000 on theirs, this gift took on a worth of \$75,000.

When asked who the man was, the Gardener answered that he was The Man in the Iron Mask. "That's all you are to know about it," said the Gardener. "Of course, I'll tell you what he said. He said that the general importance to his company of the engineering and technical work which is being done at Carnegie Tech under Dr. Doherty's able direction makes him feel that his people should be helpful, in their own general interest, and so his board of directors had cordially approved of this contribution. You should have heard his words," added the Gardener with admiration. "Truly, he showed so large a measure of appreciation and understanding of the work of our school, and of its usefulness in the manufacturing life of the community, that it made my heart glow with gratitude."

The Man in the Iron Mask! Impenetrable. Well, we shall have to let it go at that. But it was only last month that the Gardener announced that he had set his heart to raise \$1,000,000 in 1942 and \$1,000,000 in 1943, and here—just like magic—comes this big gift of \$25,000 toward this million. Faith and good will—these two qualities—will bring the million.

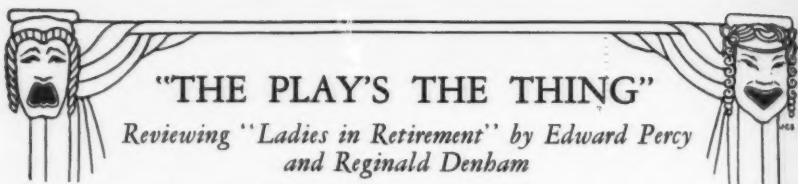
Then Mr. Marcus Aaron made his fifth annual visit into the Garden of Gold, and on each visit Mr. Aaron brought a gift of \$5,000. Five times \$5,000 makes \$25,000, and here, again, the principal gift triples itself; and thus Mr. Aaron is the giver of \$75,000 to-

ward this gigantic endowment fund of \$12,000,000. Surely, the Gardener was right in saying that every man, woman, and child in Pittsburgh should have a part in raising \$4,000,000 that will make \$12,000,000, with an income that will always be spent in Pittsburgh.

Gifts from the alumni of Carnegie Tech to the 1946 Endowment Fund amounted to \$8,376.13 during the year 1941. Under the two-for-one arrangement this sum will amount to an addition to the Fund of \$25,128.39. And the busy engineers, architects, printers, actors, businessmen, and artists, not to mention the women in various fields of endeavor, are increasing that fund month by month. The names of some of them follow:

R. Earl Beyer, Eric Berglund, Gary Clan, Dwight H. Infield, D. E. Irons, Anthony J. Kerin, F. M. McGee, Robert C. Shutts, Herman A. Spiegelman, Margaret Anne Yarlett, and the College of Fine Arts Alumni Association. Altogether they have contributed \$212.62.

Summing up these contributions to the Carnegie Tech 1946 Endowment Fund acknowledged above and adding them to the total sums recorded in the Garden of Gold for January 1942, bring the total of cash gifts for the work of these institutions during the fifteen years since the inauguration of the CARNEGIE MAGAZINE to the following amounts: for the Carnegie Institute, \$1,320,422.95; for the Carnegie Library of Pittsburgh, \$40,629.12; and for the Carnegie Institute of Technology, \$230,745.68 for operation and equipment, and \$1,649,016.44 for its 1946 Endowment Fund, which will multiply under the two-for-one arrangement with the Carnegie Corporation of New York; making a grand total for the three institutions of \$3,240,814.19. There is still \$2,350,983.56 to be raised before we reach our goal.



"THE PLAY'S THE THING"

Reviewing "*Ladies in Retirement*" by Edward Percy
and Reginald Denham

BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



AFTER a performance of "*Ladies in Retirement*" at the Nixon Theater last year, I left the theater under the impression that I had seen a fine and moving play. Last month, when the department of drama at

Carnegie Tech announced the same play, I welcomed the opportunity of seeing it again. My opinion of my critical faculty received a severe jolt! I realized that what I had been watching at the Nixon Theater was principally a display of brilliant acting—Miss Flora Robson and Miss Estelle Winwood at the top of their form—which made me overlook the improbability of the plot, and enriched the rather sketchy characterization. With about half a century of playgoing behind me, I should be able by now to distinguish between the play and its acting. I apparently am not. I should probably have considered such obvious piffle as Kotzebue's "*The Stranger*" or Sardou's "*Fedora*" masterpieces if I had seen the two great Sarahs in them!

In "*Ladies in Retirement*" the authors, Edward Percy and Reginald Denham, ask us to believe that a nice, quiet, elderly woman would murder her kind employer and immure her body in a disused bake oven in order to provide more comfortable lodgings for her two feeble-minded sisters. Of course such things have happened. For all I know, the play may be founded on fact, but it

is a rather large order to expect—as the authors evidently do—the audience to look upon the murderess as a sympathetic character. Audiences are popularly supposed to resent a chief character who is not sympathetic. I wonder if they have any such prejudices. Indeed I wonder if they have any prejudices at all except a dislike of being bored! The protagonists of "*The Little Foxes*" and "*The Man Who Came to Dinner*" could not, by any stretch of the imagination, be reckoned as sympathetic, yet both plays had long and successful runs. And what about "*Hedda Gabler*," which of all Ibsen's plays is the most frequently revived?

As far as I could discover, there was no hint in "*Ladies in Retirement*" that Ellen, the murderess, had not altogether escaped the affliction of her younger sisters, which would have made the murder more plausible. I have been told that the authors originally intended to have Ellen murder her disreputable nephew when he discovers her secret, and then surrender herself to the police. That would have been a more logical ending to a gruesome tale. But, while heroines, since time immemorial, have been permitted to commit one murder and remain sympathetic, two is too much.

If one can swallow the motive for the murder of poor Miss Fiske, one must admit that "*Ladies in Retirement*" is a skillful and exciting bit of storytelling. It is a story, however, which hardly bears telling twice. The characters, though theatrically effective, are superficially drawn. The best of them is the unfortunate Miss Fiske, who is so contentedly enjoying her middle

years, with an occasional regretful backward glance at her misspent youth. She necessarily disappears at the end of Act I, and one sees her go with reluctance. The strangler's noose and the oven-grave seemed a hard fate for such an amiable old creature! The authors have shown much ingenuity in differentiating the manifestations of lunacy in Ellen's two sisters, and both parts give the actresses who play them ample opportunity for elaboration. One thing I found it difficult to account for was the wide difference in their accents. With presumably the same upbringing, Louisa fluted in an ultrarefined West Kensington while Emily burred a gruff provincial.

The part of the vulgar little bank clerk, Albert Feather—the only male in the cast—is effectively written. After the first act the interest switches from Ellen to him and his unravelling of the mystery of Miss Fiske's mysterious disappearance. Regarded as a "thriller" and a "murder-mystery," "Ladies in Retirement" is a first-class specimen of its kind. As a psychological document—which perhaps the authors never intended it to be—it is less satisfactory.

The setting of the play is an old farmhouse situated in the lonely marshes that border the estuary of the Thames; the period, the year 1885. Some of Albert's slang struck me as being of a

much later date. I doubt if the expression, to "lead one up the garden path," and the use of the word, "potty," were then current; and I am quite sure that Albert, unless gifted with prophetic powers, could not have sung either the "Knocked 'em in the Old Kent Road" or "Ta-ra-ra-boom-de-ay" in 1885.

The choice of "Ladies in Retirement" as a vehicle for students in a school of drama where the women nearly always outnumber the men, is easily explained. It provides no less than five actresses with good, showy parts—parts that any actress would be glad to get her teeth into. Under Miss Mary Morris' skillful direction, the play was given a very satisfactory performance by both casts. The Ellen of the first—once you allowed yourself to accept the authors' premises—gave a quiet and moving study of a repressed and conscience-stricken woman. The second Ellen sometimes gave one the impression that she didn't wholeheartedly believe in the reality of the character which she was playing. The first Louisa, the madder of the two sisters, was certainly the funnier—and the average audience apparently still finds madness just as comic as did their Elizabethan forebears! Personally, I preferred the second Louisa, who succeeded in injecting a note of pathos into her playing of the poor, witless creature. Both



STUDENT ACTORS IN A SCENE FROM "LADIES IN RETIREMENT"

THE CARNEGIE MAGAZINE

Miss Fiskes flounced around amusingly in their tartan bustles, and quavered "Tit-willow" to a hit-or-miss accompaniment on an excruciating piano. I missed in the second that suggestion of faded Victorian "naughtiness" which belongs to the part. The first Albert was a sinister fellow, the second a cheerful little cad. The second reading was, I think, more in accordance with the authors' intentions. The Sister Theresa of the first cast seemed to appreciate the quality of a small but charmingly written part.

COMING EXHIBITIONS

THE twenty-ninth annual International Salon of Pictorial Photography will be shown at the Carnegie Institute from March 20 to April 19, 1942. This Pittsburgh Salon of Photographic Art awards no prizes but selects three judges who are eminently qualified to pass judgment on whether prints are worthy of being hung in the exhibition, and since the Salon has such a high standard, the hanging is the equivalent of winning a prize in some lesser shows. The jury for 1942 includes J. P. Mudd, of Philadelphia; Valentino Sarra, of Chicago; and Thomas O. Sheckell, of New York City.

Because there are so many amateur as well as professional photographers, this exhibit is always a popular one in Pittsburgh; and this year, in spite of wars, the committee hopes to make it even more popular. There will be prints that their makers will have obtained by a careful conservative following of all the rules, and there will be ingenious prints that for sheer originality cannot be surpassed. No matter what standard the viewer's enjoyment is based upon, among the approximate three hundred and fifty prints that will be hung on the third floor galleries of the Institute, there are certain to be many that will be favorites with amateurs and professionals alike.

From April 3 to May 1, the Carnegie

Institute will present an exhibition of art in Australia; on April 4 an exhibit of two hundred American Water Colors circulated by the Section of Fine Arts, Federal Works Agency, Public Buildings Administration, Washington, D. C., will open and will continue until May 12.

The History of the Modern Poster will be illustrated in an exhibition in the galleries of the Institute from April 18 to May 9; and on May 10 the fifteenth annual national Exhibition of Arts and Crafts by High-School Students will be given, under the auspices of Scholastic Magazine.

A more detailed announcement of this popular and interesting Scholastic exhibit, in all its extensive phases, will be included in a later issue of the CARNEGIE MAGAZINE; and each of these exhibitions will be described in detail at the time they are on view to the people of Pittsburgh, who are cordially invited to come to see them.

FREE LECTURES

1942 LENTEN SERIES

By DR. MARSHALL BIDWELL

SATURDAY 8:15 P. M.

Carnegie Music Hall

As is his usual custom during this annual religious season, Dr. Bidwell will deliver six lectures in place of his regular Saturday evening organ recitals. His subject this year is "The Story of the Orchestral Instruments," and he will be assisted in his demonstrations for some of the lectures by musicians from the Carnegie Institute of Technology and by other Pittsburgh instrumentalists.

FEBRUARY

21—"The String Family—The Violin, Viola, Cello, and Double Bass."

28—"Shepherd's Pipes—The Flute."

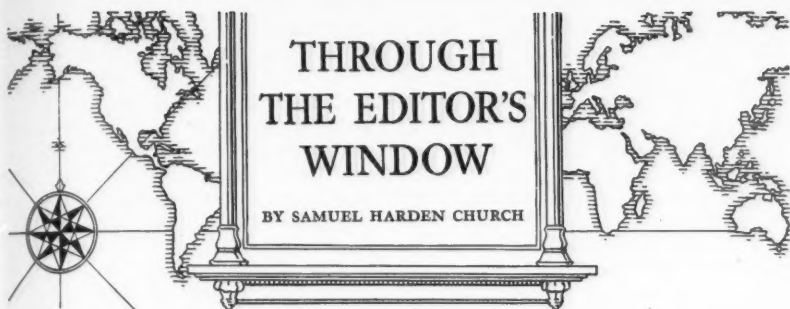
MARCH

7—"The Double Reed Instruments—The Oboe, English Horn, Bassoon, and Contra Bassoon."

14—"The Single Reed Instruments—The Clarinet and Saxophone."

21—"From Hebrew Shofar to French Horn."

28—"The Trumpets—Instruments of the Caesars—The Trombone and Bass Tuba."



AND AFTER THE WAR?

WHEN this war is ended, with liberty spreading like a blanket of roses over all mankind, there shall come peace and the establishment of peace. The men who have fashioned this conflict to accomplish the extinction of freedom throughout the world will have been beaten down and punished. The Bible speaks thus of their criminal ambition: "At the last it biteth like a serpent and stingeth like an adder."

The chief aim of the peace conference will be to make another war impossible within the lifetime of any person who is now alive upon any part of the earth. Therefore there can be no equality at the first as between those states whose workings in iniquity have forced this war, and those states which have fought to overcome their aggression. Germany will be completely disarmed. Her territory will probably be split into three or four elective governments which shall enjoy the free interchange of all goods under that perfection of diplomacy known as "the most favored nation clause." Nobody will be allowed to scrape the flesh from her bones. But for many years Germany should be isolated from social membership in the family of nations. After having made two wars in twenty-five years that have devastated the earth, she should learn to know, in sorrow and tears, what it is to be an outlaw in the judgment of mankind.

Japan has revealed herself as a nation of savages. Eighty years of aping European dress and manners have clothed the Japanese with an outward veneer of gentility; but tribal greed and thieving ambition have turned these people back into racial barbarians; and barbarians they should stay. When they pleaded with President Roosevelt to give them "just one more interview," on Sunday afternoon, December 7, 1941, "in their final grasp for peace," and used the extra time so gained to destroy our possessions at Pearl Harbor, they convinced American opinion that the statesmanship of twenty years ago excluding the Japanese from the United States was a sound piece of legislation. We have learned to know that the Japanese are unworthy of statehood because they are unteachably ignorant of that high civilization to which the white races aspire. And when their guns and their boats are taken from them, they will resume their place as picturesque tribesmen in the rice fields of Japan, as they were before Commodore Perry opened to them the doors of the higher life.

And Italy? There is not, either in America or in England, that sense of abhorrence and contempt for Italy which burns in all civilized hearts against Germany and Japan. Everybody knows that Mussolini is the chief criminal in taking over to the support of Germany the people of Italy who longed, against his overpowering will, to fight for the redemption of liberty beside England and France. Hitler

promised Mussolini that if he would stab France when she lay prostrate he should have his pick of French territories. But it was only a mirage of magnificence, which quickly dissolved when he attempted to grasp it. And now, when Mussolini receives his punishment and Italy is disarmed and restored to her own people, she will have learned her lesson, and she will go onward in the spread of her cultural renaissance, forgiven and approved.

But with the will to peace there must be a power to support it. The League of Nations will, in all probability, be reconstructed as a legislative organization for all the nations of the earth, with voting rights according to population on every question but war. And America and England—and they alone—will hold the sword in order that liberty and law may walk together among all the people that dwell upon the earth.

THE THEATER AND THE CRITICS

WHY must the world have dramatic critics? Not long ago Maxwell Anderson's play, "Candle in the Wind," was brought to Pittsburgh with Helen Hayes in the leading part. A large audience was present and gave every evidence of its enjoyment by frequent and generous applause. Besides, there was a tense atmosphere that plainly showed the absorption of the people in the progress of the story. Between the acts those patrons who went outside for a breath of fresh air forgot to talk about the war; they talked about the play. Helen Hayes and her competent supporting company were holding them spellbound. Such acting as hers and theirs was seen but once in a blue moon; it was an event for Pittsburgh; all too seldom can we forget the movies in a real play. And home we went, to do what a good play always makes people do—talk of the play that follows after the play, and wonder what would be the later imaginary lives of those char-

acters who had been in such bitter conflict during the evening.

But the next day! The dramatic critics ended that dream of delight by condemning the drama as an unworthy production—that is, two of them did; the third declared it a good play, splendidly acted. And we who had been fascinated throughout the evening were told by the two disgruntled writers that we knew nothing about plays; for this was a bad play, the worst that Maxwell Anderson had ever written. Incidentally, the audacious intrusion of this opinion caused the loss of several thousand dollars in patronage in the week's ticket sale, and helped to shorten the life of a play that had won universal favor the night before.

For it was not a bad play. It was not only a good play—it was a great play. Mr. Anderson, in choosing his theme, seemed to care very little for the Romeo and Juliet episode that goes with most plays. And that is what disappointed the critics. He did indeed introduce the lover and his lass, who gave a perfect setting to the display of their passion. Their mutual attachment justified the tragedy of feeling that developed later. But the author's theme was not love; it was Hitler, and Hitler's destruction of the dignity of manhood. This was something which the gentlemen who abused the play so destructively did not seem to see. This lover, as his sweetheart was made to perceive, was the symbol of what Hitler does to a conquered nation. Hitler takes a human creature who has been living in the nobility of freedom, and he whips him, and shows him crushed and ashamed to the woman who loves him. And the play showed by implication that this is what Hitler is doing to the whole world. Miss Hayes is the frail buffer against which this avalanche of hate lets itself loose, and she is tremendously at her highest dramatic reach in working out this symbolism.

The play is too big for the critics. In New York some of the opinions were the same as here—all of them in the

long run tending to undermine the theater; all of them tending to drive many actors out of the profession; so that the managers will no longer produce plays—it's a foolish sacrifice of money and a waste of talent to do so. And, instead of writing plays, men are now writing novels. So, one by one, the theaters throughout the country are giving way to musical comedies or adapting themselves to the moving pictures, and the real drama is dying by the slow poison of inept criticism.

But "Candle in the Wind" was correctly modeled on the plays which, after 2,500 years, have given immortality to those three Greek dramatists, Sophocles, Euripides, and Aeschylus; and it followed the model that was later written down for all time by Aristotle. With great power Mr. Anderson produced an event that crashed against an impossible resistance; and that is real drama as it was established in ancient Greece, and maintained by Shakespeare.

Some years ago, when James Gordon Bennett Jr. was publishing the New York Herald, there arose a storm of criticism in the public mind against this very principle of the right of a critic, always financially irresponsible for the effect of his adverse comments, to pursue a course which was tending to close the theaters. In order to meet this imperative protest, Mr. Bennett established the practise of having the production of a play treated only as a social and cultural episode. A reporter was assigned by the Herald to write a brief description of the piece, its authorship, the actors who took part in it, and the general scene. If there were prominent people in the first-night audience, their names were probably given to enhance the social effect. But the reporter was not permitted to state his opinion concerning the literary and dramatic quality of the play. It was a fine experiment that corrected, while it lasted, the abusive system prevailing today in New York, whereby the majority of plays are condemned to a life

of only three or four performances by men who are known to lack that breadth of judgment, geniality of mind, and humaneness of speech which should be the first requisites for such work.

It has frequently been said that if an unknown William Shakespeare should come to New York with "Hamlet" in his hand, he would find it very difficult to obtain a production for his play; and that if he could induce any manager to bring it out, the critics, missing the last hour of the play because of the exigencies of going to press, would condemn it to extinction as a theatrical attraction. Well, "Hamlet" is here and Shakespeare is here; but when, four years ago, Walter Huston, a great American actor, presented his lifelong study of "Othello," the death watch of critics condemned it to three performances; and the disappointed artist's plan to tour the country with a competent presentation of a majestic play was destroyed. Until a better system of treating this vital subject can be devised, it might be well to adopt the Bennett plan of the New York Herald.

"Macbeth" is coming to Pittsburgh soon, after an artistic presentation that has occupied the New York stage through this winter. When "Twelfth Night" came here a year ago, the great audience who enjoyed its opening performance were shocked out of mind to be informed with pontifical opinion that that play was musty and artificial and worthy of nothing but to be kept on the top shelves reserved for obsolete literature. Later, it was so with "The Rivals." Are we to anticipate the same judgment against "Macbeth?"

And these are some of the reasons why the masses who love the stage, both in New York and here, continue to ask, why must the world have dramatic critics? For Pittsburgh wants a good play every week, instead of one every six weeks. But this happy ending cannot ensue as long as plays are reviewed by men whose sensibilities sleep through an evening of popular entertainment and charm.

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